

Public Art Works

SEASON 1 - EPISODE #1

MONUMENTS

Hank Willis Thomas & Darren Walker

TRT 41:31



PUBLIC VOICE 1: Traditionally, monuments are there to, you know, represent history. That's what I appreciate about them.

PUBLIC VOICE 2: Very few people deserve a public monument. It's a huge honor to be elevated to that status.

PUBLIC VOICE 3: I wanna say like a baseball player or something. Like Lou Gehrig seemed pretty cool but he probably already has plenty of those.

PUBLIC VOICE 4: I think that if anybody deserves a statue in New York City it's probably Derek Jeter.

PUBLIC VOICE 5: The photographer, Weegee. Iconic and as New York as you could possibly get.

PUBLIC VOICE 6: Nelson Mandela

PUBLIC VOICE 7: Nelson Mandela, but he probably already has one here.

PUBLIC VOICE 8: Rosalind Franklin, who actually did discover DNA. Watson and Crick took her work and published based on her work.

PUBLIC VOICE 9: I think that Eugene Debs and other important labor leaders deserve monuments in this country and not imperialists like Theodore Roosevelt.

PUBLIC VOICE 10: I'm a children's librarian so I'm gonna go with a living person in Mo Willems, who is a children's author and his books have really affected children and gotten them to read and love books, which is so important for their literacy development.

PUBLIC VOICE 11: What—what is the purpose of a monument, really? I'm not sure. I'm not sure really why, why we do these things, you know?

PUBLIC VOICE 12: To me it's more educational purpose versus like ideological. So that's kind of the primary purpose of the monuments.

PUBLIC VOICE 13: I don't know of any that I would tear down at the moment, no, but I understand why people would want to [laughs].

PUBLIC VOICE 14: I do think they're right about the Civil War monuments. I think we could do without some of those. [Companion: Yeah, we both are pretty...] But they are beautiful sculptures of the horses. I like the horses. Keep the horses, take the riders off.

JEFFREY WRIGHT: Hi everyone. Welcome to the Public Art Fund podcast Public Art Works, Where we use public art as a means of jumpstarting broader conversations about New York City, our history, and our current moment.

JEFFREY WRIGHT: I'm your host, Jeffrey Wright, and on this inaugural episode we're looking at a very particular kind of public art:

JEFFREY WRIGHT: Permanent markers and monuments.

JEFFREY WRIGHT: A number of Public Art Fund artists have tackled the idea of the monument in their work. From to Tatiana Trouvé's homage to Central Park, to Rob Pruitt's monument to Andy Warhol and Danh Vo's reflection on the meaning of liberty and the exchange of cultural values.

JEFFREY WRIGHT: The very notion of a monument or marker is now part of an important debate about our national narrative and issues of equity, honesty, and representation therein. As you heard, everyone has an opinion about the people and events they'd like to see celebrated in their communities. And, of course, who and what they don't.

JEFFREY WRIGHT: So, how do we move forward? How do we honor the past while acknowledging and correcting falsehoods and wrongdoings? How do we make more voices heard?

JEFFREY WRIGHT: We asked two leaders and brilliant minds in the field...

DARREN WALKER: I'm Darren Walker. I serve as President of the Ford Foundation. And I was co-chair of the Mayor's commission on Monuments, Memorials and Public Art.

DARREN WALKER: I also supported the creation with Agnes Gund of the Art for Justice Fund.

HANK WILLIS THOMAS: My name is Hank Willis Thomas. I am an artist and more importantly a person.

HANK WILLIS THOMAS: I am a commissioner on the Public Design Commission for the City of New York and I sit on the board of the Public Art Fund.

JEFFREY WRIGHT: They're being modest... Through his work at the Ford Foundation and beyond, Darren Walker actively supports the efforts of social justice philanthropies around the world.

JEFFREY WRIGHT: And the Art for Justice Fund, which he mentioned, is a remarkable addition to that portfolio. It started when the art collector and philanthropist Agnes Gund sold an excellent Roy Lichtenstein painting from her collection at auction, then donated \$100 million of the proceeds to the fund.

JEFFREY WRIGHT: The money goes to artists and organizations whose work calls for change, exposes injustice, and empowers communities. Grantees have included Public Art Fund alumni Xaviera Simmons, who we'll hear from in a later episode, and Hank Willis Thomas in collaboration with Baz Dreisinger and the MASS Design Group.

JEFFREY WRIGHT: Hank's work has an activist bent to it too. His 2015 solo show with Public Art Fund at MetroTech Center in Brooklyn featured speech-bubble-shaped park benches meant to spark public dialogue, aphorisms in 22 different languages, and an appearance by his and Cause Collective's "Truth Booth," an inflatable confessional where people spoke their truth—literally.

Truth Booth Excerpt 1: So The Truth Is...

Truth Booth Excerpt 2: The Truth Is...

Truth Booth Excerpt 3: The truth is, when the money is gone, so are your friends.

Truth Booth Excerpt 4: The truth for me is that it's probably going to be hard for me to go two minutes without crying.

Truth Booth Excerpt 5: The truth is, I feel like I'm going crazy.

Truth Booth Excerpt 6: The truth is, I fear every day walking down the street.

Truth Booth Excerpt 7: The Truth is, inhale this cigarette, and in 20 more years I'm dead.

Truth Booth Excerpt 8: I found happiness, that's the truth. I found love, that's the truth. I'm living an inspired life right now, that's the truth.

JEFFREY WRIGHT: In 2016, Hank launched "For Freedoms" with artist Eric Gottesman, a new platform centered around creating civic discourse through art. As part of the project, Hank, Eric, and their collaborators commissioned billboards in all 50 states in advance of the November 2018 midterm elections. They included more inclusive reimaginings of famous Norman Rockwell paintings; calls for peace within our borders and beyond; and statements

like “All Lies Matter” and “Every Refugee Boat is a Mayflower.”

JEFFREY WRIGHT: Hank also contributed a major outdoor sculpture to the National Memorial for Peace and Justice, America’s first monument to African-American victims of lynching, which opened in Montgomery, Alabama, in 2018. It’s called *Raise Up*. It’s a stirring work and one of the last images visitors see: a row of men, their arms reaching for the sky, their bodies trapped in concrete.

JEFFREY WRIGHT: To start the conversation, Public Art Fund asked Darren and Hank to define the term “monument.”

JEFFREY WRIGHT: What is it? And what role do monuments play both in our communities and in shaping a national narrative?

DARREN WALKER: Throughout time cultures and societies have lifted up narratives of heroes. That’s what monuments and markers are all about. Who is worthy of lifting up, of deifying, of valorizing? Whether it was Aristotle or Plato or Caesar or Mark Antony, we have seen how monuments have served to tell the story of a society, a culture, a people and what they value at that period of time.

HANK WILLIS THOMAS: We can find monuments dating back to the earliest evidence of human history. They tend to have one thing in common is that they’re categorized under a form of the term of art. Without art there’s no culture, and without culture there’s no civil society. So, you know, I think that art and humanity’s existence art kind of indivisible. And I think that ties into that fact that most of what we learn about previous cultures is through their art and much of it are monuments.

DARREN WALKER: The other thing I would add is that throughout time the consistent representation has been that of the male hero. And today I think the question of who are our heroes and she-roes is very relevant and the debate about it is long overdue. I am very concerned about the fact that the representation of our history is not actually full. And that part of the job today is to write, w-r-i-t-e, history and to right, r-i-g-h-t, history.

DARREN WALKER: As we look around our physical public space we actually don’t see the fullness, the richness, the diversity of our history. Because one of the lessons that we have learned is that history is written by and in service to those who are in power at any given point in time. And so I, given our mission at Ford as a foundation committed to justice and advancing the idea of equality and equity, am very interested in righting history.

—

Call and response protest chants by Black Youth Project 100: It is our duty to fight for our freedom! It is our duty to fight for our freedom! It is it our duty to win. It is our duty to win!

We must love each other and protect each other. We must love each other and protect each other. We have nothing to lose but our chains. We have nothing to lose but our chains. We have nothing to lose but our chains. We have nothing to lose but our chains. We have nothing to lose but our chains. We have nothing to lose but our chains.

JEFFREY WRIGHT: What you're hearing was recorded in the summer of 2017, when a group of activists from the New York chapter of the Black Youth Project 100 gathered in East Harlem, some wearing blood-stained hospital gowns.

JEFFREY WRIGHT: They were there calling for the removal of a statue of Dr. J. Marion Sims, a 19th-century physician who was once celebrated as the quote-unquote father of modern gynecology. The truth about Sims has been known for years: that to arrive at the tools and treatments for which he is known, Sims conducted gruesome experiments on enslaved black women.

JEFFREY WRIGHT: Here's then-New York City Council Speaker Melissa Mark-Viverito at a press conference that same day:

MELISSA MARK-VIVERITO: Anarcha, Lucy, and Betsey—these women had names. He repeatedly performed genital surgery on black women without anesthesia, because according to him black women don't feel pain.

JEFFREY WRIGHT: This particular Sims protest (there have been others...) came eight days after the deadly white nationalist rally in Charlottesville, Virginia, which its organizers convened to oppose the removal of a monument to Confederate commander Robert E. Lee. Despite the tragic events of that day and a Charlottesville City Council vote in favor of removing the statue, Lee still stands.

JEFFREY WRIGHT: Sims, however, does not.

JEFFREY WRIGHT: Sims's statue was removed from the corner of Fifth Avenue and 103rd Street in April 2018. It was relocated to Greenwood Cemetery in Brooklyn, which is where Sims is buried.

JEFFREY WRIGHT: New York City's Public Design Commission, for which Hank Willis Thomas is a commissioner, voted unanimously for the statue's removal. Which also came at the recommendation of the city's Mayoral Advisory Commission on City Art, Monuments, and Markers—which Darren Walker co-chairs.

JEFFREY WRIGHT: Many celebrated the decision. Others felt that removal—as opposed to destruction—didn't go far enough.

JEFFREY WRIGHT: For both Hank and Darren, all of this hits close to home.

HANK WILLIS THOMAS: I went to high school in Washington, D.C., and, in D.C., monuments are everywhere. And in a way, that kind of has shaped my relationship to how art could and should exist in public space. From the Vietnam Memorial to the Washington Monument to the Jefferson Memorial and now the MLK Memorial and many more, Lincoln Memorial, there's ways in which these places, at least when I was younger, were so, I guess, grand and austere, but also accessible in a way, that you could go there and engage and no one asked you why you were there. I think public space where people feel invited is really critical and important.

HANK WILLIS THOMAS: One of the questions that I think we have to deal with is when do things need to be updated and maybe edited and reconsidered, because whenever you tell a story, something or someone is always being left out. The reason I always introduce myself as a person is because I think my personhood is relatively fragile from a historical perspective and the need to claim that space, because if you aren't seen as a full person, then you can't ever fully be appreciated in our society. Um, so it's both a reminder to myself and to others. And so when I make work for the public and review and consider work for the public I'm always trying to consider the people who are not reflected, appreciated, considered. How do we make sure that things can be both personal and public but also timely and timeless.

DARREN WALKER: And I think because public space is more contested today and it's more contested because the voices of more people are being heard and have come into the public space with more power and with a greater sense of urgency of redressing historical injustice and inequity. That has brought us to this place in American society where we are reevaluating and reassessing what are the appropriate monuments to our history, to the narrative, and to our future.

HANK WILLIS THOMAS: When I think about history and the power of storytelling, I think a lot about my mother's work. My mother Deborah Willis is an artist and photographic historian who throughout most of my life has been looking at images of African Americans taken by African-American photographers dating back to 1840. And one of the critical things that I learned through looking at her work was that the story of 19th century African-American life is more complicated than what we've been taught. For an African American like, Augustus Washington, to be making photographs in 1830 at a time where it was illegal for many African Americans to even be able to read spoke to so much. That in order to take to make a photograph in 1839 you had to know mechanics, you had to know physics, you had to know chemistry. You had to have a sense of agency and creativity and willingness and drive that really challenges I think the mold of much of what we learn about African Americans.

HANK WILLIS THOMAS: Did you grow up in Texas?

DARREN WALKER: Oh. And Louisiana. yes.

HANK WILLIS THOMAS: And Louisiana. I'm curious about how, being in the position that you're in now, how that has shaped your level of engagement. I'm wondering how it feels to

be able to help open the space for this dialogue, which is maybe long overdue.

DARREN WALKER: Well the dialogue is long overdue and growing up in the American south, those of us who were African American had no choice but to accept that false narrative, the narrative of the romantic, Confederate history and legacy that we were fed in our schools and in our cultural places. But I do believe that as we have become a more democratic society, the voices of people who went unheard, who were actually voiceless, those people in the South, primarily African Americans, have found our voice and asserted that voice in the public square. And asserted it in a way that calls out racism and false-narratives and inaccuracies that are represented.

DARREN WALKER: When I was in college I worked at the Texas State Legislature and there was on the walls of the Legislature a series of medallions and narratives that were put there by the daughters of the Texas Confederate heirs. Those sets of medallions that basically told a story of the lost cause and that the war between the states was not about slavery, that it was about a number of other things except slavery, was simply false. The public record, the deliberations of the Texas State Legislature said explicitly, the record said that preserving slavery was worth a civil war. That's the public record, and yet we have these public markers that say something completely contradictory to that. Across the south many of the iconography of the Confederacy was installed in the 1950s as a way of resisting integration and the full participation of African Americans in southern life.

DARREN WALKER: We know that and I think we have to use that evidence to actually disassemble and deconstruct what was constructed, because it was constructed to ensure that our democracy's potential not be realized. And for those of us who actually believe in our country and believe in the Constitution and its potential to deliver democracy, those monuments stand as an oppositional idea. And that oppositional idea has to be confronted wherever we see it in our society if our democracy is to thrive.

HANK WILLIS THOMAS: I think a lot about Robin D.G. Kelley, a historian who was a professor of mine, and he told me not too long ago, I had an exhibition in New Orleans, right after they took down the Beauregard statue, and I created my own quasi-monument, History of the Conquest. It was an absurd, fantastical object that was a kind of a remake of a 16th century curiosity. And he said something that reflects what you just said, he said, "We are taught in history books that the Civil War ended in 1865. Where, in fact, it really ended in the 1920s and the South won," he said. Because that's when they began putting up these trophies—they, as a result of the installment of Jim Crow and mass incarceration, they were able to do many of the things they'd intended to do. And by putting up the statues, that was the evidence of that triumph. And so that's where I think the real irony and complication exists. You only put up monuments when you feel confident.

DARREN WALKER: And that you won and that you actually have an ideology that you wish to project with pride. And I think Southerners, white Southerners, for the most part, not all, but

for the most part, wanted to mark white supremacy. And these physical representations of that not only serve to signal to the larger world what the culture and the way of life was in the South, but also to signal to African Americans the terror that was represented in their lives by white supremacy, which ranged from everyday racist indignity to outright lynching and death in some cases. So, just as during Roman or Greek times, these monuments are a way of a people marking their culture, who they are, their aspirations. And for keeping those people who are not being represented in their place.

HANK WILLIS THOMAS: I also think that it should be a conversation. You know some people feel like, oh, we should just tear them down. I think it should be a conversation because I find that if people feel like they're not being heard they're more likely to resist even things that might be in their greater interest. A lot of these tensions are kind of what drive me and one of my own struggles with like, for instance, Columbus Circle, is, and I think a lot of the struggle that most people have is more nostalgia than it is conceptual. Like where will I go? What will it look like? And that's why, that's why I pose the question, does it have to be here and forevermore? We knock down buildings, you know. We create parks, we you know. We redesign everything, but why can't we redesign a certain public space? It's nostalgia. How do we also address that sense of people feeling like, oh you're taking this thing that I love away from me?

DARREN WALKER: Well I do think that there is something about the benign recognition that comes with people saying, "Oh well that's just a cultural artifact." Though when we think about the physicality and permanence questions, it becomes more complicated because throughout times, markers and monuments have stayed in place unless they were knocked down, or bombed in war or something, right? It's very unusual to actually move a monument. And part of that is because that monument is usually in a place that represents something.

DARREN WALKER: In the case of the Columbus statue and Columbus Circle, there is a real challenge in acknowledging the genocide of the Lenape people. The indigenous New Yorkers were Lenape Indians. And over time, the settlers annihilated them as a people. And to many people Columbus is a representation of that genocide. At the same time, there is a very rich and complex history of Italian Americans' arrival and, in the 19th Century, the cruel and inhumane treatment they experienced as immigrants. And an understanding of Christopher Columbus being an icon that because of his origins in a part of the world that was not even really Italy because Italy was a bunch of subdivided city-states, but nonetheless, Italian immigrants realized in the 1870s and 80s that they could appropriate Christopher Columbus as theirs and in the process become more American. Understanding that history is very important to understanding why Italian Americans are so attached to Christopher Columbus as an icon of American history. By attaching themselves to the founder, quote unquote of America they could claim a right to be American, which as immigrants who were discriminated against and marginalized, they desperately wanted.

DARREN WALKER: Now, that does not obviate the genocide of Lenape people. But the fact

that Italian Americans felt discriminated against and in fact, one of the things we did learn through the work of the commission was that history, the history that in fact the largest single episode of lynching in America was actually not of African Americans, it was in New Orleans of Italian American, Italian immigrants. As I say, that doesn't change the fact that we have to right that history.

JEFFREY WRIGHT: The Christopher Columbus statue at Columbus Circle holds an interesting place in Public Art Fund's history as well. For a 2012 exhibition, the artist Tatzu Nishi built a platform and a living room around the figure of Columbus that allowed visitors to ascend the 75-foot column on which he stands and study the statue up close.

JEFFREY WRIGHT: Here's Hank again, on that experience.

HANK WILLIS THOMAS: I do remember when *Discovering Columbus* was installed and there was this incredible kind of new way of looking and engaging where it brought him into close proximity for closer inspection.

DARREN WALKER: Tatzu Nishi did an extraordinary job of bringing you closer to an understanding of Columbus. In some way, it reminded us of how far we are from these markers, these monuments, when we actually experience them on the ground. Because Columbus looked nothing like that. It was again a romanticized idea of Columbus, just as, when we look throughout history and we see a drawing of Cleopatra as Elizabeth Taylor when we know that Cleopatra looked more like Oprah than she did Elizabeth Taylor.

DARREN WALKER: And so, you know, what Tatzu Nishi did was to remind me that the actual physical attributes given to our icons are also romanticized, also reflects the views of the privileged and the powerful, and even a particular kind of European supremacy. And so I think the Public Art Fund gave a great gift to New York in presenting this just remarkable work of art.

DARREN WALKER: Truth does not always define history. And a part of narrative is often a romanticizing of a narrative as we wish to project it. Just as millions of Americans throughout time have held Thomas Jefferson as the icon, the person, as a founder of our nation, who embodies all of our great greatest ideals, that narrative precluded the fuller examination of who Jefferson was as a man and the complexity of his own humanity. That he was all of those things that we romantically experience when we read about Jefferson and go to Monticello, but he also was in many ways corrupted by what he knew to be inhumane, and that was of course the institution of slavery, and by the denial that he fathered children with Sally Hemings, which we now know to be true.

DARREN WALKER: The reconciliation of our history in its fullness is very hard in America because we desperately need to believe that there is something special about us as a people that gives us a moral high ground and allows the rest of the world to look up to us. This

has been who we want to project as a narrative to ourselves and to the world. And it's just challenging. The more that narrative becomes honest, authentic, and complete to continue the false narrative of this sort of perfection around so many important areas of life.

DARREN WALKER: And part of that is the work of the commission's set of recommendations, which include the creation of an informal but ultimately will be a formal process for looking over our history and surveying who has been left out, how do we ensure that we capture that history and that we put that history front and center in our public spaces with an eye towards bringing greater balance. All of these things are now underway and I think will certainly help us understand our history more so that in the future, these issues will be front and center as we consider the question of monuments and memorials.

HANK WILLIS THOMAS: And as new...things emerge, and new stories are told, we also should also be in this process of reconsidering. I think that should also be something that's always on the table. Who would have ever think that we would be able to actually reconsider how public space around these things that were cast in metal and forged on stone plinths, could be reconsidered? But I'm not saying we need to always, always upgrade but I think progress is inevitable. And every conservator at a museum will tell you that they're fighting a losing battle. At some point something, either the ideas or the object, becomes obsolete and falls apart. And at the time, do you still display it, do you still leave it out there, or do you actually think about doing new things?

HANK WILLIS THOMAS: I think we want to curate our public space. There are so many projects that the Public Art Fund has done, that, I wish that was still here. And, you know, so it's kind of ironic that a lot of the newer, more exciting contemporary projects are highly temporary, whereas things that really aren't relevant to anyone's life today and sometimes hurtful, are just literally overshadowing us.

DARREN WALKER: Well I do think that there is a way in which history and the excavation of history allows us to be expansive. Today, when you visit Monticello you actually see and hear Sally's voice and her narrative, which was invisible. I'm thrilled that Monticello exists and will exist in perpetuity just as the Pantheon and the Parthenon exist. I actually though am more excited about it existing in its fullness. Just as I believe Bryan Stevenson's *National Memorial to Peace and Justice* is a seminal representation and a seminal moment in fact in American history. It is truly the first representation of a national tragedy, a period of grievous persecution of African Americans that has not been fully explored, excavated, or owned by this country. By placing this in Montgomery,

DARREN WALKER: Bryan has done a huge public service to this nation. And of course the art in it, which is so much about justice, is powerful and profound and deeply troubling because art, as it does at its best, demands of us that we confront realities that are often painful and difficult. And, of course, Hank's piece sits at the center of the memorial and calls out the pain and the inhumanity that so many Africans, on the journey, through enslavement, experienced.

So we owe Hank a debt of gratitude for his contribution to what will be an enduring monument to American history.

HANK WILLIS THOMAS: The beauty of what what's happening I think in our time is I think a lot of civic leaders are recognizing the need to embrace creativity in their practice of working. And you do that in the way that you run the foundation but also thought that that's what what's so powerful about Bryan's, like the *National Memorial to Peace and Justice* is his work of art. It's a conceptual work of art, that my piece is a small part of. And what it's doing is it's shaping and affecting policy by just making, claiming the space. Like no one else was going to do it. The government wasn't going to acknowledge it, and maybe it couldn't. But now it has to.

HANK WILLIS THOMAS: And if people who don't see themselves as creative people or artists don't start making space through their own lanes of work, a lot of the change can't happen, because so often artists are afraid and don't even know how to, affect the system in ways. So I think, as much as it is a monument, it's it's a call to action. And and I think the fact that it couldn't have happened without all of us collaborating is something that I'll never forget or take it for granted.

JEFFREY WRIGHT: We want to end our episode with one last story. Because like Bryan Stevenson has with his *National Memorial to Peace and Justice* in Montgomery, adding to the landscape of monuments and markers is as important as reconsidering what's already there. And in this sense, we New Yorkers got some great news toward the end of 2018 when the She Built NYC initiative announced a new monument to be installed at the Parkside entrance to Prospect Park in 2020. It's the first in a series of new monuments celebrating the women who made New York City, and is dedicated to the groundbreaking politician and educator, Shirley Chisholm.

JEFFREY WRIGHT: Chisholm is beyond worthy of this honor. She was the first African-American woman to serve in the U.S. Congress, representing parts of Brooklyn. And she was the first African-American and the first woman to seek the presidential nomination from the Democratic party.

JEFFREY WRIGHT: It was 1972 and while she lost that nomination to Senator George McGovern (who went on to lose spectacularly to Richard Nixon later that year...), her message is stirring and inspiring and doesn't age even a little as a rousing call to civic action.

JEFFREY WRIGHT: Here she is announcing her candidacy. We'll give Shirley Chisholm the last word...

SHIRLEY CHISHOLM: Fellow Americans, we have looked in vain to the Nixon administration for the courage, the spirit, the character, and the words to lift us. To bring out the best in us, to rekindle in each of us our faith in the American Dream. Yet all that we have received in return

is just another smooth exercise in political manipulation. Deceit and deception, cowardice and indifference to our individual problems and the disgusting playing of divisive politics, pitting the young against the old, labor against management, north against south, black against white. [Cheers].

SHIRLEY CHISHOLM: I have faith in the American people. I believe that we are smart enough to correct our mistakes. I believe we are intelligent enough to recognize the talent, energy, and dedication which all Americans, including women and minorities, have to offer. I know from my travels to the cities and small towns of America that we have a vast potential which can and must be put to constructive use in getting this great nation together.

SHIRLEY CHISHOLM: Americans all over are demanding a new sensibility, a new philosophy of government from Washington. Instead of sending spies to snoop on participants at Earth Day, I would welcome the efforts of concerned citizens of all ages to stop the abuse of our environment. [Cheers] Instead of watching a football game on television while young people beg for the attention of their president concerning our actions abroad, I would encourage them to speak out, organize for peaceful change, and vote in November. Instead of blocking efforts to control the huge amounts of money given political candidates by the rich and the powerful, I would provide certain limits on such amounts, and encourage all the people of this nation to contribute small sums to the candidates of their choice. Instead of calculating the political cost of this or that policy, and of they in favor of this or that group, depending on whether that group voted for me in 1968, I would remind all Americans at this hour of the words of Abraham Lincoln, "A house divided cannot stand." [Cheers]

JEFFREY WRIGHT: Thank you all so much for listening. Please visit publicartfund.org for more information on Hank Willis Thomas and Darren Walker's respective work and for images of some of the artworks and monuments discussed.

JEFFREY WRIGHT: Next time on the podcast: What happens when public art and classic street food collide. We'll hear from artist Erwin Wurm and renowned restaurateur, Danny Meyer, whose Shake Shack empire has surprising roots in public art.

—

JEFFREY WRIGHT: Public Art Works is a podcast by Public Art Fund, produced with SandenWolff.

As the leader in its field, Public Art Fund brings dynamic contemporary art to a broad audience in New York City and beyond by mounting ambitious free exhibitions of international scope and impact that offer the public powerful experiences with art and the urban environment.

Public Art Fund is supported by the generosity of individuals, corporations, and private foundations including lead support from Bloomberg Philanthropies, along with major support

from Booth Ferris Foundation, the Charina Endowment Fund, The Marc Haas Foundation, Hartfield Foundation, Stavros Niarchos Foundation, the Donald A. Pels Charitable Trust, and The Silverweed Foundation. Generous support is also provided by the Lily Auchincloss Foundation, Inc.

Public Art Fund exhibitions and programs are also supported in part with public funds from government agencies, including the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.